

## Annotated Bibliography

Arnold, Dean E.

- 1988 **Ceramic Theory and Cultural Process.** New Studies in Archaeology series. Cambridge University Press, New York, NY. [examines the complex relationship between ceramics and culture & society]

Barnett, William K., and John W. Hoopes (editors)

- 1995 **The Emergence of Pottery: Technology and Innovation in Ancient Societies.** Smithsonian Institution Press, Washington, D.C. [numerous chapters on the origins of ceramics around the world]

Baugh, Timothy G., and Frank W. Eddy

- 1987 Rethinking Apachean Ceramics: The 1985 Southern Athapaskan Ceramics Conference. **American Antiquity** 52(4):793–799. [recent summary of Apache & Navajo ceramic types... see Handout 4D]

Bishop, Ronald L., and Frederick W. Lange (editors)

- 1991 **The Ceramic Legacy of Anna O. Shepard.** University Press of Colorado, Niwot, CO. [good summary articles on current issues]

Breternitz, David, Arthur Rohn, and Elizabeth Morris

- 1984 Prehistoric Ceramics of the Mesa Verde Region. **Museum of Northern Arizona Ceramic Series** No. 5. Reprinted by Interpark, Cortez, CO. [first published in 1974, still a primary reference; see Handout 6]

Brody, J. J.

- 1979 Pueblo Fine Arts. In: *Southwest*, edited by Alfonso Ortiz, pp. 603–608. **Handbook of North American Indians** vol. 9. Smithsonian Institution Press, Washington, D.C. [brief summary includes both ancient and recent ceramics]

- 1996 **To Touch the Past: The Painted Pottery of the Mimbres People: Essays.** Hudson Hills Press, New York. [famous wares found south of the Ancestral Pueblos' territory]

- 2005 **Mimbres Painted Pottery.** Revised ed. School of American Research Press, Santa Fe, NM. [more on those famous wares]

- Brunswick, Robert H., Jr., Bruce Bradley, and Susan M. Chandler (editors)  
1995 **Archaeological Pottery of Colorado: Ceramic Clues to the Prehistoric and Protohistoric Lives of the State's Native Peoples.** Colorado Council of Professional Archaeologists, Occasional Papers No. 2. Denver, CO. [eight chapters on Colorado earthenwares]
- Butler, William B.  
1988 The Woodland Period in Northeastern Colorado. **Plains Anthropologist** 33(122):449–465. [contrasting view to Ellwood 1987]
- Charleston, Robert J. (editor)  
1991 **World Ceramics: an Illustrated History.** Random House Value Publishing, Inc., Avenal, NJ.
- Colton, Harold S., and Lyndon L. Hargrave  
1937 **Handbook of Northern Arizona Pottery Wares.** Museum of Northern Arizona Bulletin No. 11. Flagstaff, AZ. [an influential descriptive reference, still in use]
- Dittert, Alfred E., Jr., and Fred Plog  
1994 **Generations in Clay: Pueblo Pottery of the American Southwest.** Paperback ed. Northland Publishing, Flagstaff, AZ. [good illustrations, prehistoric to modern]
- Ellwood, Priscilla B.  
1987 Bayou Gulch (5DA265) Ceramics. **Plains Anthropologist** 32(116): 113–139. [one informed opinion on Plains Woodland pottery]
- 2002 **Native American Ceramics of Eastern Colorado.** Natural History Inventory of Colorado No. 21. University of Colorado Museum, Boulder. [overview of most known whole & partial vessels]
- 2010 Analysis of and Investigations into the Borman-Pikes Peak Whole Vessel (5EP3496), El Paso County, Colorado. **Southwestern Lore** 76(2):1–31. [comparison with Dismal River ware and various whole/partial vessels]
- Green, Louis A.  
2010 **Layman's Field Guide to Ancestral Puebloan Pottery: Northern San Juan/Mesa Verde Region.** Published by the author, Mountain Home, ID. [well-illustrated and diverse overview for the Four Corners area]

Griset, Suzanne (editor)

- 1986 Pottery of the Great Basin and Adjacent Areas. **University of Utah Anthropological Papers** No. 111. [summary of brown and gray wares]

Hayes, Allan, and John Blom

- 1996 **Southwestern Pottery: Anasazi to Zuni**. Northland Publishing, Flagstaff, AZ. [photographs & descriptions of prehistoric & historic wares]

Hill, David V.

- 1985 Pottery Making at the Ewing Site (5MT927). **Southwestern Lore** 51(1):19–31. [includes some ethnographic data]

- 2012 Variation in the Production of Ceramics by Athapaskans in the Western United States. In: **From the Land of Ever Winter to the American Southwest**, edited by Deni J. Seymour, pp. 225–240. University of Utah Press, Salt Lake City. [overview of ceramic production in a hunter-gatherer context focused on Apache and Navajo examples]

Johnson, Ann M., William B. Butler, Stephen A. Chomko, and J. J. Hoffman

- 1991 Guidelines for Reporting Prehistoric Plains Ceramics. **Southwestern Lore** 57(1):9–29. [summary of ceramic traits to be described]

Kramer, Carol

- 1985 Ceramic Ethnoarchaeology. **Annual Review of Anthropology** 14:77–102. [thorough review of history and current prospects for ethnoarchaeological research on ceramics]

Krause, Richard A.

- 2007 A Potter's Tale. In: **Plains Village Archaeology: Bison-Hunting Farmers in the Central and Northern Plains**, edited by Stanley A. Ahler and Marvin Kay, pp. 32–40. University of Utah Press, Salt Lake City. [a general overview of ceramic analysis in a Plains context]

- 2014 The Pottery Vessel from Site 5LA3189: A Possible Navajo Vessel from Southeastern Colorado. **Plains Anthropologist** 59(230): 182–199. [describes an unusual partial vessel and defines a new Front Range Ware]

Lindsey, Roche M., and Richard A. Krause

- 2007 Assessing Plains Village Mobility Patterns on the Central High Plains. In: **Plains Village Archaeology: Bison-Hunting Farmers in the Central and Northern Plains**, edited by Stanley A. Ahler and Marvin Kay, pp. 96–

104. University of Utah Press, Salt Lake City. [describes and compares ceramics from the Barnes site in southeastern Colorado]

Lister, Robert H., and Florence C. Lister

1978 **Anasazi Pottery.** Maxwell Museum of Anthropology and the University of New Mexico Press, Albuquerque, NM. [Earl Morris collection at the CU Museum in Boulder]

Lucius, William A., and David A. Breternitz

1992 **Northern Anasazi Ceramic Styles: A Field Guide for Identification.** Center for Indigenous Studies in the Americas, Publications in Anthropology No. 1. Phoenix, AZ. [well-illustrated, compact field guide]

Mack, Joanne M. (editor)

1990 **Hunter-Gatherer Pottery from the Far West.** Nevada State Museum Anthropological Papers No. 23. Carson City, NV. [compliments Griset 1986]

Madsen, David B.

1986 Prehistoric Ceramics. *In: Great Basin*, edited by Warren L. D'Azevedo, pp. 206–214. **Handbook of North American Indians** vol. 11. Smithsonian Institution Press, Washington, D.C. [summarizes Western Anasazi (Ancestral Puebloan), Fremont, and Paiute-Shoshone wares]

Madsen, Rex E.

1977 Prehistoric Ceramics of the Fremont. **Museum of Northern Arizona Ceramic Series** No. 6, Flagstaff, AZ. [see Handout 4E]

Mills, Barbara J., and Patricia L. Crown (editors)

1995 **Ceramic Production in the American Southwest.** The University of Arizona Press, Tucson. [focus on production economics]

National Park Service

1984 **Maria: Indian Pottery Maker of San Ildefonso.** VHS video, 27 minutes. INTERpark, Cortez, CO. [illustrates coiling, scraping, painting, and firing methods]

1999 **Classic Maria Martinez: Native American Pottery Maker of San Ildefonso.** DVD movie, 27 minutes. INTERpark, Cortez, CO. [similar content to VHS tape above plus a 20 minute segment on Pablita Velarde, the noted Native American painter of Santa Clara Pueblo]

Native Child, Inc.

- 2007 **Mud: The Creation of Traditional Navajo Pottery.** DVD movie, 30 minutes. Native Child, Inc., Flagstaff, AZ. [partly subtitled; covers manufacture and design details from the Navajo potter's perspective]

Neff, Hector (compiler)

- 2005 **Ceramics in Archaeology: Readings from *American Antiquity*, 1936–2002.** Reader Series No. 3. SAA Press, Washington, DC. [a compendium of articles on artifact analysis, lab methods, method and theory, and other topics on ceramics]

Oppelt, Norman T.

- 1991 **Earth, Water & Fire: The Prehistoric Pottery of Mesa Verde.** Johnson Publishing Co., Boulder, CO. [well-illustrated & readable]

- 1996 Petrographic Analysis of the Temper in the Pottery from Mesa Verde National Park. **Southwestern Lore** 62(3):24–35. [updates Breternitz et al. (1984), advocating use of petrographic microscope instead of binocular microscope]

- 2001 Seeking the Red Ware Potters of the Northern San Juan: Petrographic Analysis of Bluff Black-on-Red. **Kiva** 66(4):447–465.

- 2002 **List of Southwestern Types and Wares.** Revised ed. Oppelt Publications, Greeley, CO. [annotated bibliography contains information on new types and most recent dating evidence]

- 2006 **Classification of Prehistoric Pottery of the Northern San Juan Region with Color Illustrations.** Self-published, Greeley, CO. [a good, up-to-date summary with accurate color photography]

Ortman, Scott

- 2006 Ancient Pottery of the Mesa Verde Country: How Ancestral Pueblo People Made It, Used It, and Thought About It. In: **The Mesa Verde World: Explorations in Ancestral Pueblo Archaeology**, edited by David Grant Noble, pp. 100–109. SAR Press, Santa Fe, NM. [concise but wide-ranging overview on ceramics in the Four Corners area]

Orton, Clive, Paul Tyers, and Alan Vince

- 1993 **Pottery and Archaeology.** Cambridge Manuals in Archaeology. Cambridge University Press, New York. [general coverage using illustrated examples from European and classical sites]

Pierce, Christopher

- 2005 The Development of Corrugated Pottery in Southwestern Colorado. **Kiva** 71(1):79–100. [sequence of plain, neck-banded, and corrugated grayware]

Rice, Prudence M.

- 2006 **Pottery Analysis: A Sourcebook.** Paperback ed. University of Chicago Press, Chicago, IL. [excellent supplement to Shepard's 1956 book]

Rye, Owen S.

- 1977 Pottery Manufacturing Techniques: X-Ray Studies. **Archaeometry** 19(2):205–211. [useful but technical summary]

- 1981 **Pottery Technology: Principles and Reconstruction.** Taraxacum, Washington, DC. [presents data on making pottery with chapters on production, materials used, forming, and firing]

Schroeder, Albert H. (editor)

- 1982 Southwestern Ceramics: A Comparative Review. **The Arizona Archaeologist** No. 15, Phoenix, AZ. [has several relevant chapters]

Shepard, Anna O.

- 1956 **Ceramics for the Archaeologist.** 12<sup>th</sup> printing, 1985. Carnegie Institution of Washington Publication No. 609, Washington, DC. [ahead of its time, and still a definitive work]

Sinopoli, Carla M.

- 1991 **Approaches to Archaeological Ceramics.** Plenum Press, New York. [good review, very readable for a technical treatment]

Skibo, James M., and Gary M. Feinman (editors)

- 1998 **Pottery and People: A Dynamic Interaction.** Foundations of Archaeological Inquiry series, University of Utah Press, Salt Lake City. [diverse range of papers include studies on the origins of production, style vs. meaning, and children's roles]

Speakman, Robert J., and Hector Neff

- 2002 Evaluation of Painted Pottery from the Mesa Verde Region Using Laser Ablation-Inductively Coupled Plasma-Mass Spectrometry (LA-ICP-MS). **American Antiquity** 67(1):137–144. [technical study of mineral and organic pigments in the Mancos and Mesa Verde Black-on-white types]

Stanislawski, Michael B.

- 1969 What Good is a Broken Pot? An Experiment in Hopi-Tewa Ethno-Archaeology. **Southwestern Lore** 35(1):11–18. [describes diverse uses of potsherds at modern Pueblos in northeastern Arizona]

Sullivan, Alan P., III

- 1988 Prehistoric Southwestern Ceramic Manufacture: The Limitations of Current Evidence. **American Antiquity** 53(1):23–35. [review of manufacturing sites in the entire southwestern region, including Colorado]

Swink, Clint

- 2004 **Messages from the High Desert: The Art, Archaeology and Renaissance of Mesa Verde Pottery**. Redtail Press, Bayfield, CO. [overview from a master replicator]

Toll, H. Wolcott

- 2001 Making and Breaking Pots in the Chaco World. **American Antiquity** 66(1):56–78. [examines the manufacture and movement of various ceramics, such as Chuska gray ware]

Warren, A. Helene

- 1981 The Micaceous Pottery of the Rio Grande. In: Collected Papers in Honor of Erik Kellerman Reed, edited by Albert H. Schroeder, pp. 149–165. **Papers of the Archaeological Society of New Mexico** No. 6. Albuquerque, NM. [includes Pueblo, Apache and Navajo ceramics]

Webb, Cynthia D.

- 1991 Thermal Properties of Corrugated and Smooth Walled Ceramics. **Southwestern Lore** 57(2):23–30. [study of ceramic function]

Wedel, Waldo

- 1986 **Central Plains Prehistory**. University of Nebraska Press, Lincoln, NE. [includes pottery of the Republican River basin in northeastern Colorado; see illustrations in Handout 5D]

Wilson, C. Dean

- 1996 Ceramic Pigment Distributions and Regional Interaction: A Re-examination of Interpretations in Shepard's "Technology of La Plata Pottery." **Kiva** 62(1):83–102. [evaluates chronological trends in white ware pigments & rim attributes in the La Plata Valley north of Farmington, NM]

Wilson, C. Dean, and Eric Blinman

- 1993 **Upper San Juan Region Pottery Typology.** Archaeology Notes 80. Museum of New Mexico, Office of Archaeological Studies, Santa Fe. [covers region from Durango to Pagosa Springs, south into New Mexico in the San Juan River basin]

Young, Lisa C., and Anne M. Nagrant

- 2004 The Value of Cracked Pots: Ceramic Mend Holes in Northern Arizona. **Kiva** 70(1):53–67.

***Museum Displays of Whole & Partial Pots:***

- Anasazi Heritage Center, Dolores [[www.blm.gov/co/st/en/fo/ahc.html](http://www.blm.gov/co/st/en/fo/ahc.html)]  
History Colorado Center, Denver [<http://historycoloradocenter.org/exhibits/living-west/>]  
Edge of the Cedars State Park, Blanding, UT [[www.utah.com/stateparks/edge\\_of\\_cedars.htm](http://www.utah.com/stateparks/edge_of_cedars.htm)]  
Fremont Indian State Park, Sevier, UT [[www.utah.com/stateparks/fremont.htm](http://www.utah.com/stateparks/fremont.htm)]  
Mesa Verde National Park [[www.nps.gov/meve/planyourvisit/museum.htm](http://www.nps.gov/meve/planyourvisit/museum.htm)]  
Museum of Indian Arts & Culture, Santa Fe [[www.miaclab.org/collections](http://www.miaclab.org/collections)]  
Nebraska History Museum, Lincoln [[www.nebraskahistory.org/sites/mnh/index.htm](http://www.nebraskahistory.org/sites/mnh/index.htm)]

***Other Very Useful Web Sites:***

- ArchNet** < [http://ari.asu.edu/archnet/topical/Selected\\_Topics/Ceramics.php](http://ari.asu.edu/archnet/topical/Selected_Topics/Ceramics.php)>  
**Pottery Southwest** <[www.unm.edu/~psw/index.html](http://www.unm.edu/~psw/index.html)>



## Glossary

**Bossing:** functional and, rarely, decorative plastic technique of creating raised lumps on the surface usually accomplished by pressing on slightly moist paste from interior surface; typically done to make lug handles near the rim.

**Burnishing:** see *Polishing*.

**Ceramic:** an inorganic, non-metallic solid processed by the action of heat [see *Kiln*] and subsequent cooling.

**Clay:** a fine-grained earthy material that develops plasticity and stickiness when mixed with water.

**Coil-and-scrape:** method of building and finishing a vessel by pinching coils together and scraping the surface with a tool to obliterate coil lines.

**Coil construction:** building a vessel wall with superimposed rolls of clay.

**Combing:** see *Scoring*.

**Conoidal:** vessel form with the appearance of an inverted cone, typical of Plains Woodland/ Developmental period ceramic jars.

**Design field:** the vessel space on which a design is placed.

**Design layout:** conceptualizing the use of space and executing the design within that space on a vessel, e.g. in horizontal bands.

**Design pattern:** elements and/or motifs repeated on a vessel.

**Design style:** group of favored patterns; a way of decorating that develops in an area and is maintained through time (with variations).

**Element:** individual fragments of a design such as lines, circles, dots or triangles. In combination with other elements, these create a motif.

**False slip:** a film of clay particles on the surface of a vessel, produced by smoothing a wet, fine-textured clay. This brings the finer particles of clay to the surface of the vessel. Also called a **float**.

**Fire clouding:** discoloration by deposition of soot or local reduction of a vessel area. Fire clouds are common in prehistoric, primitively fired pottery because the draft of such firing is difficult to control.

**Float:** see *False slip*.

**Friable:** readily crumbled or brittle; a characteristic of some vessels in the mountains and plains.

**Fugitive paint:** any pigment applied to a ceramic surface after firing, resulting in a temporary decorative or slip-like appearance. Most commonly seen in the “fugitive red” vessels of the Ancestral Pueblo and Fremont ceramic traditions.

**Glaze:** any mineral paint that vitrifies (becomes glassy) upon firing. Southwestern glaze paints were usually used decoratively rather than as a total surface coating, and were typically lead-based such as in the Durango area ca. AD 575–930.

**Grog:** crushed sherds of pottery used as a temper for the manufacture of new vessels. More generally, modern potters outside the archaeological realm may define grog (a.k.a. *firesand* or *chamotte*) as any temper containing a high percentage of silica and alumina; see *Temper*.

**Grus:** partly decomposed rock, crumbly and, thus, more easily crushed for use as temper.

**Kiln:** an oven-like feature for processing contents at high temperatures; pottery kilns in the Four Corners area were slab-lined, rectangular pit features.

**Layout:** see *Design layout*.

**Leather hard:** the condition of a clay body or paste when it has become firm but not dry. A vessel in this state can be handled without deformation as clay is no longer plastic. It can be carved or incised without chipping because it still retains considerable moisture.

**Modeling:** directly shaping a mass of clay into a vessel or other item, e.g., a “pinch pot”, or using multiple patches of paste to build a vessel by slab accretion. The term also is used for a plastic decorative technique involving extensive finger manipulation of paste on the surface of a pot.

**Motif:** combination of elements, either two or more of the same elements (as in interlocking scrolls), or two different elements such as dots and lines creating pendant dots. See Handout 3 on elements and motifs.

**Neutral atmosphere:** a firing atmosphere with a reduced amount of oxygen available at the surface of the vessels, resulting in neutral gray/white/black surface color(s). The same color effect may be achieved by reducing total firing time.

**Ochre:** an iron-based paint composed of a pigment such as hematite or limonite mixed with clay, water, and perhaps an organic binder such as a plant extract.

**Overfired:** fired to or above a point at which warping, bloating and blistering of the clay body occur. Excessive temperatures or too rapid a firing can cause the defects. This term does not apply to vessels that exhibit color changes or defects due to over- or under-oxidation of the vessel.

**Oxidizing atmosphere:** a firing atmosphere that contains free oxygen and promotes oxidation of substances in clay, primarily carbonaceous material and iron compounds.

**Oxidized pottery:** pottery in which the constituents in the paste have taken up as much oxygen as they can. Colors of this pottery include white, buff, brown, orange or red depending on the type and amount of impurities in the clay. Iron compounds, for example, create the orange and red colors. Pottery that has had a short firing in direct contact with the gases formed in burning fuel is often incompletely oxidized. In this case, the interior of the vessel wall may contain unburned carbonaceous material. Limited areas of the vessel surface often show different degrees of oxidation from the effect of jets of gas from smoking fuel.

**Paddle-and-anvil:** method of finishing a coiled or modeled vessel by using an anvil (usually stone) and paddle (often made of wood or bone). The anvil stone is held on the inside of the vessel, and the paddle pressed against the outside to thin and shape the vessel, and/or to obliterate coils. Paddle-and-anvil vessels sometimes can be made thinner and larger than coil-and-scrape vessels.

**Paste:** the mixture of moistened clay and temper used to form the vessel.

**Pattern:** see *Design pattern*.

**Plastic decoration:** any finishing technique—not including use of paint—that involves the physical manipulation of the paste to create a design or to change the texture of a vessel, e.g., corrugation.

**Polish:** production of a luster on the surface of the vessel by rubbing the vessel with a polishing stone or similar implement; also called **burnishing**.

**Pottery:** ceramic wares—usually in the form of containers—made by potters; see *Ceramic*.

**Punctuation:** plastic decoration technique made by poking sharp-pointed objects into the surface, e.g., using a stick, awl or fingertip.

**Reduced pottery:** pottery in which the iron oxide is present in a lower state of oxidation. The color is gray, but not all gray pottery is reduced. It may be colored by unoxidized carbonaceous matter or by carbon deposited in firing. Pottery cannot be positively identified as reduced without firing tests, and there is no completely reducing atmosphere involved in the firing of pottery under primitive methods.

**Refiring test:** lab analysis that seeks to identify pottery constituents and original firing conditions by completely oxidizing potsherds in a controlled kiln environment.

**Residual clay:** a clay occurring in the same position as the parent rock from which it was formed, including both sedimentary and primary clays that have decomposed in place.

**Slab-and-accretion:** building a vessel by joining patches of paste (i.e., slabs) together, primarily with one's fingers; may not involve the use of paddle-and-anvil finishing.

**Scoring:** plastic decoration technique made to uniformly change the exterior surface texture by dragging an object across/around the vessel, e.g., using a corn cob or a bundle of grass. Also called **combing**.

**Series:** a group of pottery types within a single ware in which each type bears a historical relationship to each other, including types that occur: 1) in the direct line of chronological development from an original or ancestral type to a later type, and 2) as collateral developments or variations of a particular type within a chronological development. An example of 1) is the sequence of Mancos, McElmo and Mesa Verde Black-on-white; and an example of 2) is Mesa Verde Black-on-white and its many variations.

**Slip:** a coating of fine clay applied over all or most of a vessel; usually contrasts in color with paste.

**Smudging:** a decorative technique involving the intentional sooting of polished vessel surface(s), such as the lustrous black pottery of San Ildefonso Pueblo. The technique requires the use of smoldering fuels such as manure or moist pine needles to engulf the vessels within the kiln in thick, sooty smoke.

**Style:** see *Design style*.

**Temper:** non-plastic material placed in the clay body to counteract excessive shrinkage and heat shock of ceramic bodies in drying and firing. The term can include material inherent in the clay body (self-tempered) as well as material that is added. It is an American archaeologist's term similar to the potter's term "grog."

**Tradition:** a broad region of postulated origin, usually distinguished by material and technology attributes such as temper, paint, paste and slip clay; style also is involved, but to a lesser extent.

**Type:** group of pottery vessels that are alike in every important characteristic except (in Great Plains classifications) form.

**Type site:** a site in which a good representation of the described pottery has been found and its description published in full.

**Variety:** an informal level of pottery classification within a type, typically used for groups of vessels sharing a single distinctive attribute; e.g., a corrugated variety of the Uinta Gray type.

**Vessel form:** the morphology/appearance of the entire ceramic piece, e.g., olla or mug.

**Vessel shape:** the morphology of each part of a vessel (rim, base, etc.).

**Vitrification:** the formation of glassy material in a ceramic body.

**Ware:** a group of pottery types that have a majority of characteristics in common but that differ in other characteristics.

**Wash:** a very thin, watery slip.

## **DEFINITIONS FROM:**

Colton, Harold S. and Lyndon L. Hargrave

1937 **Handbook of Northern Arizona Pottery Wares.** Museum of Northern Arizona Bulletin No. 11. Flagstaff, AZ.

Ellis, Florence Hawley

1936 **Field Manual of Prehistoric Southwestern Pottery Types.** University of New Mexico Bulletin, Anthropological Series vol. 1, no. 4. Albuquerque, NM.

Lucius, William A.

1995 Principal Concepts and Terminologies of Prehistoric and Historic Ceramic Technology. *In: Archaeological Pottery of Colorado: Ceramic Clues to the Prehistoric and Protohistoric Lives of the State's Native Peoples*, edited by Robert H. Brunswig, Jr., Bruce Bradley and Susan M. Chandler, pp. 1–32. Colorado Council of Professional Archaeologists, CCPA Occasional Papers No. 2, Denver, CO.

Shepard, Anna O.

1985 **Ceramics for the Archaeologist.** Twelfth printing. Carnegie Institution of Washington Publication No. 609, Washington, D.C.